

MS
40

MS
LANI



R. Stearns }
Charterhouse } 1817



Miscellaneous. Vol. 1.

- Adella Chelidorion fido amante 5. 5 Voc
- Stepani Alrigor 3. Qui diligit 5. A Motet for 2. (or 3)
- Barani O Quam suaver 3 Cantos
- Carissimi Ecce tabunt 3. Solomonis Confitebor 3. Anima nostra 2. O quam. 2. Plorate 6.
- Bernabei Quae mad madum. 2. and Acc.^{ff}
Sei già tamai crudele for 4. Salve Regina 3.
- Bononcini mentre lunge ti stai. 4.
Sei già? amor?

Sei già tamai crudele 4 Voc
Salve Regina 3 Voc

XXV D 2 286
96



N per



Skadella. Clori son fido amante	p. 95	Madrigel à 5
Steffani. La Spagna. Al rigor d'un bel sembrante	104	" à 3
Qui diligit Mariam	108	" à 5
Nou pavescat lethales horrores.	111	" à 2
Laudabit usque ad ventum.	122	motet à 2
Tota pulchra es amica mea.	132	" - -
O quam suavis est regnum coelorum	143	" .. 3
Carissimi. Exultabunt justi	151.	" à 3
Sclamonis judicium.	162.	
Confitebor ^{ibi} Dominum	184	
Anima nostra	197	
O quam mirabilia.	202	
Plorate, filiae Israel. (The best known of a song commonly called Jephtha)	206	
Barnabei, Hercole. Quam ad modum ceruus.	210	} due Canti con Stromenti <i>1 piece</i>
Fuerunt mihi lachryme	216	
? Se già l'amai, Crudele	227	Madrigel à 4
Manferrato. Natale. ? Salve Regina	233	motet à 3
Bononcini Lontananza. mentre lungi	239	Canzona à 4 voci.



Handwritten text, possibly "R. Ch."





Clori

Clori

man

la

3

3

3

3

Cloris.

Madrigale a 5 Voci.

del Sig. Stradella.

XV.D.2

[illegible]

re Clo-ri son fido'a-man-te son fido'a-man-te

re Et tu ridi crudel

re son fido'a-man-te son fido'a-man-te Et tu

Clo-ri son fido'a-man-te son fido'a-man-te son fido'a-man-te

Glori son fido'a-man-te son fi-dia-man-te Et tu ridi cru-

Et tu ridi crudel del mis do-lo-re Et tu ridi crudel del

Et tu ridi crudel del mis do-lo-re del mis do-lo-re Et tu

ridi crudel Et tu ridi cru-del Et tu

Et tu ridi crudel del mis do-lo-re Et tu ridi cru-

del Et tu ridi crudel del mis do-lo-re Et tu ridi crudel Et tu ridi cru-

98

Handwritten musical score for a piece titled "Stela di pietà". The score is written on ten staves, with the first six staves grouped by a large brace on the left, indicating a vocal part. The remaining four staves are for the piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "perche' una Stela di pie - ta", "mi", "mie", "gli", "Stela di pietà mi mie", "perche' una Stela di pietà", "perche' una Stela di pie - ta", "perche' una Stela di pie - ta", "mie", "gli", "perche' una Ste - la di pietà mi mie", "gli", "mi mie", "gli", "mi mie", "gli", "perche' una", "perche' una Stela di pie - ta", "mi", "mie", "gli", "ta mi", "mie", "gli", "perche' una Ste - la di pietà", "mi", "mie", "gli".

perche' una Stela di pie - ta

mi

perche' una Stela di pie - - ta

perche' una Stela di pietà

perche' una Stela di pie - - ta

perche' una Stela di pie -

mi

perche' una Ste - la di pietà mi mie - - - gli

mi mie - - - gli

mi mie - - - gli

perche' una

perche' una Stela di pie -

mi

perche' una Ste - la di pietà mi mie - - - gli

ta mi

mi

perche' una Ste - la di pietà mi mie - - - gli

perche' una stel - la di pie - ta perche' una stel - la di pie -
stel - la di pie - ta perche' una stel - la di pie - ta perche' una stel -
- ta perche' una stel - la di pie - ta perche' una stel -
perche' una stel - la di pie - ta di pie - ta
- ta mi mie gli Ah so ben che il mio fa - to Ah so ben
- la di pie - ta mi mie gli Ah so ben che il mio fa - to
- la di pie - ta mi mie gli Ah so ben che il mio fa - to gia mi vuol despe-
- gli Ah so ben che il mio fa - to gia mi vuol despe-
mi mie gli Ah so ben che il mio fa - to

che il mio fa - to Ah So ben che il mio fa - to Ah So ben che il mio fa - to
 Ah So ben che il mio fa to gia mi Vuol Despera - - to
 ra - - - to Ah So ben che il mio fa - to
 Ah So ben che il mio fa - to
 Ah So ben che il mi fa -
 gai mi Vuol Despera - - - to
 Ah So ben che il mi fa -
 gia mi Vuol Despe - - - ra - - - to
 l'uoel Despera - - - to
 Ah So ben che il mio fa to gai mi Vuol Despera -

Fingerings: 3 4 6 5, 1 7 6 6 5, 4 3, 2 4 6 6 5 4 3, 6 3

[illegible]

ri che bel - - - - - la Vuol priva di pie - ta Vuol priva di pie - ta
Flo - ri che bel - - - - - la Vuol priva di pie - ta
- - - - - ta Vuol priva di pie - ta Vuol priva di pie - ta Flo - ri che bel -
- - - - - ta Flo - ri che bel - - - - - la Vuol priva di pie - ta Flo -
il perfido tenor della mio Stel - - - - - la Vuol priva di pie - ta Vuol
Flo - ri che bel - - - - - la del - la mio Stel - la il
- - - - - la del - la mio Stel - la il perfido tenor del - la mio
- ri che bel - - - - - la Vuol priva di pie - ta Vuol priva di pie - ta Vuol
Vuol priva di pie - ta
76 43 6 7 6 43 6 7 6 7 6

Al ri-gor d'un bel Sombiante il mio cor ce-de-gia vin- - - to

Al ri-gor d'un bel Sombiante il mio cor ce-de-gia vin- - - to

il mio cor ce-de-gia vin- - - to ce-de-gia Vin- - - to

-gor d'un bel Sombiante il mio cor ce-de-gia Vin- - - to ce-de-gia Vin- - - to

- - to ce-de-gia Vin- - - to ce-de-gia Vin- - - to il mio

il mio cor ce-de-gia Vin- - - to e restar si cre-de-est in- - - to

- de-gia Vin- - - to ce-de-gia Vin- - - to e restar si cre-de-est in- - - to se non lo

Cor ce-de-gia Vin- - - to e restar si cre-de-est in- - - to se

se non lo ren - de co' suoi prie - ghi se
ren - de co' suoi prie - ghi co' suoi prie -

non lo ren - de co' suoi prie - ghi co' suoi prie -

non lo ren - de co' suoi prie - ghi aman - te
ghi co' suoi prie - ghi a - man - te
ghi co' suoi prie - ghi a - man - te

Ma non sa - fventu - ra - to Ma non sa - fventu - ra - to
Ma non sa - fventu - ra - to Ma non sa - fventu - ra - to

la - - - - - to che per gata bel - ta che per gata bel - ta s'ar -
 to che per gata bel - ta che per gata bel - ta s'ar ma di De - -
 ra - - - - - to che pre - gata bel - ta che pre - gata bel - ta s'ar ma di
 ma di De - - - - - gno Val
 gno Val fortuna in a mor non Val in -
 De - - - - - gno Val fortuna in a mor non Val in ge - - - - - gno non Val in -
 fortuna in a mor non Val in ge - - - - - gno non Val in ge - - - - - gno
 gno Val fortuna in a mor non Val in ge - - - - - gno non Val in -
 ge - - - - - gno Val fortuna in a mor non Val in ge - - - - - gno non Val in -

[illegible]

1. Qui diligit
 2. Qui diligit Mari-am di- liget Vi- tam di- liget
 3. Qui diligit Mari-am di- liget Vi- tam di- liget
 4. Qui diligit Mari-am di- liget Vi- tam di- liget
 5. Qui diligit Mari-am di- liget Vi- tam di- liget
 6. Mari-am di- liget Vi- tam di- liget Vi- tam di- liget
 7. Vi- tam Qui diligit Mari-am di- liget di- liget
 8. Qui diligit Mari-am di- liget Vi- tam di- liget
 9. di- liget Vi- tam Qui diligit
 10. di- liget Vi- tam Qui diligit

diliget
diliget
Vitam
di-
di-
diliget
diliget
di-
diliget
diliget

Vi - - tam di - - liget di - - liget diligit Vi - - tam
di - - liget Vi - - tam di - - liget Vi - - tam
Vi - - tam di - - liget Vi - - tam di - - liget Vi - - tam
di - - liget Vi - - tam di - - liget Vi - - tam
Ma - - ri - - am di - - liget Vi - - tam
Solo
Tempus est de Somno Surgere de Somno Surgere O Mortalis O Mortalis quid cunc
tariis quid cunctariis cur in tenebris mora - - ris cur in tenebris mora - - ris mentem
Leva sopi - - tam mentem e - - leva sopi - - tam Qui

Qui
Qui diligit Mari - am
Qui diligit Mari - am di - liget Vitam
Qui diligit Mari - am di - liget Vi - tam di -
diligit Mari - am di - liget Vi - tam diligit Vi - tam
diligit Mari - am di - liget Vi - tam
di - liget Vi - tam di - liget Vi - tam
diligit Vi - tam di - liget Vi - tam
--- liget Vi - tam di - liget Vi - tam
Qui diligit Mariam di - liget Vi - tam

a 2 Canti

Non pavescat lethales horro - res qui Mariam hono -

Non pavescat lethales hor - rores qui Ma - ri - am hono -

Allegro

- rat et a - - - mat Non pavescat lethales hor - ro - - res qui Mariam ho -

- ri am hono - - - rat et a - mat audit pia audit pia si vocat si cla - - - mat

no - - - - - rat et a - mat audit

audit pia si vocat si cla - - - mat in Solamen con -

pia audit pia si vocat si cla - - - mat in Solamen con - vertit dolo - - - -

vertit do-lo - - - - - res audit pia si vocat si clamat si vocat si
 res audit pia audit pia si vocat si
 cla - - - mat in Solamen convertit do-lo - - - - - res
 cla - - - mat in Solamen convertit do-lo - - - - - res
Adagio
 Hec fons totius con-solatio - - -
 Hec Ma - - - ter pulchra dilectio - - - - - nis
 Hec Ma - - - ter pulchra dilectio - - - - - nis Hec fons to -
 Hec Ma - - - ter pulchra dilectio - - - - - nis
 Hec fons totius con-solatio - - -
 76 #3 6 6 76 43

li vocat si
 li vocat si
 res
 res
 tio
 lo-
 solati-
 2

nis hec fons totius con-solatio - nis hec
 totius con-solatio - - - nis hec fons totius con-
 lius consolati-o - - - nis totius consolati-o - - - nis to-tius consolati-
 Hee fons totius consolati o-nis totius consolatio - - - nis
 Hee fons totius consolatio - - -
 fons totius consolati - o - nis totius consolatio - - - - - nis
 -solationis totius con-solatio - - - nis consolati - o - - - nis
 -o - - - - - nis totius consolatio - - - - - nis sola sola Mari-
 totius consolati-o - - - - - nis totius consolati-o - - - - - nis
 nis
 87 6 968 6 4 53 87 56 76 65 34 43 7

Tutti
 Allegro

et coe - li vi - - - a et

So - la So - la Ma - ri - a Ma - ri - a est mundi cla -

- a est mundi cla - ra clara lux et coeli et coe - li vi - a

et coe - li vi - a et

So - la So -

coe - li vi - a So - la So - la Ma - ri - a So la So la Ma - ri - a

- ra clara lux est mundi cla - ra cla - ra

So - la So - la Ma - ri - a est mundi cla - ra cla - ra lux et

coe - li vi - a So - la So - la Ma - ri - a

- la Ma - ri - a est mundi cla - ra cla - ra lux et coe - li vi -

Handwritten musical score on page 115, featuring multiple staves with notes, rests, and lyrics in Latin. The lyrics include phrases such as "est mundi cla", "ra cla", "lux so", "la So", "la Ma", "ri a So", "la So la Ma", "lux so", "la So", "la Mari", "a et co", "li et co", "li Vi", "a co", "li Vi", "a est mundi cla", "ra cla", "ra lux", "et co", "li Vi", "So", "la So", "la Ma", "ri", "a est mundi cla", "ra cla", "ra lux", "So", "la So", "la Ma", "ri", "a est mundi", "ra", "a", "et co", "li", "So", "la So", "la Ma", "ri", "a", "So", "la So", "la Ma", "ri", "a et co", "li", "So", "la So", "la Ma", "ri", "a est mundi cla", "ra cla", "ra lux", "So", "cla", "ra lux et co", "li Vi", "a So", "la So", "la Ma", "ri", "a et".

est mundi cla - - - ra cla - - - ra lux so - - la So - - la Ma ri a So - la So la Ma -
lux so - la So - la Mari - a et co - - - li et co - - li Vi - a
co - li Vi - - - a est mundi cla - - ra cla - - ra lux et co - - li Vi
So - la So - la Ma - ri - a est mundi cla - - ra cla - ra lux
So - la So - la Ma - ri - a est mundi
ra - - a et co - - li
So - la So - la Ma - ri - - a So - la So - la Ma -
ra lux et co - - li So - la So - la Ma - ri - a et co - - li
So - la So - la Ma - ri - a est mundi cla - - ra cla - - ra lux So -
cla - - - ra lux et co - - li Vi - - - a So - - la So - la Ma - ri - a et

et ca - - - li et ca - - - li Vi - a

ri - a Ma - ri - a et ca - - - li et ca - - - li Vi - a

Vi - a et ca - - - li Via et ca li et ca li Vi - a

- - - la So - la ma - ri - a et ca - - - li Vi - a et ca - - - li Vi - a

ca - - - li Vi - - - a et ca li et ca - li Via et ca - - - li Vi - a

43 2/4 6 6 6 6 2/4 6 4 3 0

Hec potest flagel - - - la

Hec potest flagel - - - la

Diri - - - mere

Diri - mere bel - - -

51 52 53 54 55 56 57 58

Handwritten musical score on page 118, featuring Latin lyrics and musical notation on staves. The score is written in a historical style, likely from a 17th or 18th-century manuscript. The lyrics are in Latin and include phrases such as "gere", "lum", "rumpere", "Sagittas", "fran", "gere", "perdere", "Vindictas", "Qui", "Dili", "git", "Ma", "ri", "am", "pos", "sidet", "ca". The musical notation consists of staves with notes, rests, and other musical symbols. The lyrics are written below the staves, often with hyphens indicating syllables that span across multiple notes. The score is organized into systems, with each system containing multiple staves. The handwriting is in a cursive script, and the ink is dark brown. The paper is aged and slightly discolored.

gere lum
 gere lum
 fran
 gere
 perdere Vindictas
 rumpere Sagittas
 fran
 Qui Dili git
 perdere Vindictas
 fran
 gere fran
 gere
 rumpere Sagittas
 rumpere Sagittas fran
 gere
 Ma ri am
 pos sidet ca

gere le lum Qui di liget ma - ri -

fran - ge - re fran - gere le -

rumpere Sagittas fran - gere perdere Vindictas

gere le lum fran - gere frangere le lum

lum perdere Vindictas rumpere Sagittas fran

am pos - si - det ca - lum

lum fran - gere fran -

rumpere Sagittas fran - gere perdere Vindictas

rumpere Sagittas fran - gere perdere Vindictas

gere perdere Vindictas fran - gere rumpere Sagittas

Handwritten musical score for a Latin hymn, featuring multiple staves with notes and Latin lyrics. The lyrics are: "gere frangere te-lum", "Qui diligit Mari-am pos-sidet cae-lum", and "Mari-am pos-sidet cae-lum possidet cae-lum". The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical markings like 43, 45, 5, 6, 43, 56, and 56 at the bottom of the staves.

gere frangere te-lum

gere frangere te-lum

frangere te-lum

frangere te-lum

Qui diligit Mari-am pos-sidet cae-lum

Qui diligit Mari-am pos-sidet cae-lum

Qui diligit Mari-am pos-sidet cae-lum

Mari-am pos-sidet cae-lum possidet cae-lum possidet cae-lum

pos-sidet cae-lum possidet cae-lum possidet cae-lum

lum possidet cae-lum

Qui diligit Ma-ri-

43 45 5 6 43 56 56

lum pos- - - si-det cae-lum
si-det possidet cae-lum
cae-lum possidet cae-lum
pos- - - si-det cae-lum
-am pos- - - sidet cae-lum

Chorus
Chorus
Chorus
Chorus
Chorus

Fine

Motett 1. a 2^o.

Laudabit usque ad mortem anima mea Domi-
 num
 Laudabit usque ad mortem anima mea Domi- num
 num
 Lau- da- bit usque ad mortem anima me- a Domi-
 - bit usque ad mortem anima mea Domi- num anima me- a Domi-
 um Pa- lam deo meo quam diu fuero Pa- lam deo meo quam diu quam diu fuero
 - um
 quoniam be-
 - am benigna est super me misericordia e- - - ius misericordia

- nigna est super me misericordia e - - - - - ius quoniam be-
 quoni-am benigna est super me
 - nigna est super me misericordia misericordia e - - - - - ius
 - ie - ri - cordia misericordia ius in d'ia peccatorum strati
 dim consilio in i-quitatis
 Lan - - - - - quens et suscepit : suscepit me
 et e - ripuit me et eripuit me
 Preueniet me in di- & afflicti-o-nis mea-

Dum tribulater clamavi ad eum clamavi ad
 ficti o - - - nis mea
 cum et exaudivit me clama - - - vi ad eum & exaudivit me
 Exaudivit me
 O Domine in aeternum laudabilis
 O Domine in aeternum laudabilis Omnis ter-ra adorette Omnis
 O Domine in aeternum laudabilis Omnis ter-ra ad-oret-te O Domine in a-
 ter-ra a-do-ret-te O Domi-ne in aeternum laudabilis Omnis ter-ra

Gay

ternum laudabilis Omnis terra adorette Omnis terra adorette adorette Et psalmum
adorette O Domi-ne in eternum laudabilis Omnis terra adorette a-dorette

Dicat nomini tuo in saeculum in saeculum
Et psalmum dicat nomini tuo in

Et psalmum dicat nomini tuo in saeculum in saeculum
saeculum in saeculum Et psalmum di-cat nomini tuo in saeculum

et psalmum dicat nomini nomini tuo in saeculum
in saeculum et psalmum dicat nomini tuo in saeculum psalmum dicat

Et psalmum dicat nomini tuo in saeculum et psalmum dicat nomini tuo in saeculum

tuo in sae-cu-lum psalmum dicat nomini tuo in saeculum in saeculum

-culum in saeculum psalmum dicat nomini tuo in saeculum in saeculum

7 43

Violoncello *Lentement.*
II. 4/4 *Diligam diligam te Domine forti-tu-do me-a fortitu-do me-*
2. 3/4 *Diligam diligam te Domine forti-tu-do me-*
3/4 *Diligam diligam te Domine forti-tu-do me-*

Handwritten musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics are "Diligam diligam te Domine forti-tu-do me-a". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words like "me-a" and "for fi-tu-do me-a" appearing on multiple lines. The handwriting is in brown ink on aged paper.

Diligam diligam te Domine *Diligam diligam te Domine*

ne forti-tu-do mea forti-tudo me-a

a forti-tu-do mea forti-tu-do fortitudo me-a Diligam diligam

Diligam diligam te Domine forti-tu-do me-a forti-tu-do me-

te Domine *Diligam diligam te Domine forti-tu-do me-*

a forti-tu-do forti-tu-do me-a *Dominus firmamentum meum*

a forti-tu-do forti-tu-do me-a

et libera me - us

Domini - nus firmamentum meum

Domini - nus firmamentum

et libera me - us Domini - nus firma -

mentum meum et libera me - us libera

mentum meum et libera me - us libera

me - us libera me - us libera me - us libera

me - us

me - us

Primus Tabul.

Deus meus adju- tor meus et spera- bo spera- - - - bo in e- um

Deus meus adju- tor meus et sperabo spera- - - - bo in e- um Deus meus adju- tor

meus adju- tor meus et spera- bo spera- bo in e- um et spera- bo in e- um. ro.

- lector meus protector meus et cornu salutis mea salu- tis mea et susceptor et sus-

- ceptor me- us protector meus protector meus et cornu salutis mea salu-

- tis mea et susceptor et susceptor me- us et susceptor me- us et susceptor

3 43 6 43 6 43 6 43 6 7

Gay

Lau - - - - - dans invocabo Dominum

me - us suscep - tor me - us

- um invocabo Dominum Lau - - - - - dans invocabo Dominum

- dans invocabo Dominum Lau - - - - - dans invocabo Dominum et ab

Lau - - - - - dans invocabo Dominum Lau - - - - -

inimicis meis saluus saluus e - ro Lau - - - - - dans invocabo Domini

- dans invocabo Dominum et ab inimicis meis sal - - - - - vus ero sal - - - - - vus

- um invocabo Dominum

et ab inimicis meis sal - - - - - vus

Domin

salvus e - ro et ab inimicis meis sal - - -vus ero sal - -vus saluus e -
ero saluus e - ro et ab inimicis meis sal - - -vus ero saluus e -

et ab

- ro et ab inimicis meis sal - -vus ero saluus e - ro et ab inimicis
- ro et ab inimicis meis sal - -vus ero saluus e - ro et ab inimicis

ro Domini

ero sal - -vus saluus e - ro sal -vus sal -vus sal -vus e -
meis sal - -vus ero saluus e - ro sal - -vus saluus e -

-vus

- ro sal - -vus saluus e - ro
- ro sal - -vus e - ro

-vus

III Motet a Deux Voix

3
4 *Tota pulchra es a-mica me-a Tota pulchra es to-ta pulchra es*

3
4

3
4 *To-ta*

Handwritten musical score for the hymn "Tota pulchra es". The score is written on three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a basso continuo line with a bass clef and a key signature of one sharp (F#). The lyrics are written below the middle staff: "pulchra es a-mica me-a to-ta pulchra es to-ta pulchra es". The text "Tota pulchra es" is written above the top staff on the right side. The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten annotations in the bottom left corner, including "7 6" and "4 3".

A handwritten musical score on aged paper, featuring three staves. The top staff is for Soprano (S.), the middle for Alto (A.), and the bottom for Bass (B.). The music is written in G major (one sharp) and common time. The lyrics are in Latin: "a-mica me-a To-ta to-ta pulchra es To-ta tota pulchra es et macula To-ta to-ta pulchra es To-ta tota pulchra es". The Soprano part has many ties. The Alto part includes figured bass notation below some notes. The Bass part also includes figured bass notation. The manuscript shows signs of age, including ink bleed-through from the reverse side.

Handwritten musical score for a Latin text. The score is written on three staves. The first staff contains the lyrics "non est in te fons distillans labia tua" and the second staff contains "mel et lac sublingua tua". The third staff contains the lyrics "mel et lac sublingua tua" and "mel et lac sublingua tua". The music is written in a style characteristic of 18th-century manuscript notation, with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and ornaments. The lyrics are written in a cursive hand.

O Tor unguentorum tuorum Super omnia a-ro-ma-ta

To-ta pulchra es

To-ta pulchra es To-ta pulchra es

a-mica me-a To-ta pulchra es a-mica me-a

To-ta To-ta pulchra es To-ta To-ta pulchra es jam enim hiems transiit imber

To-ta To-ta pulchra es To-ta To-ta pulchra es

a-biit imber abiit et re-ces-sit

flo-res a-pa-ris erunt in terra nos-

Handwritten musical score on page 134, featuring a vocal line and a piano accompaniment. The lyrics are in Latin, including "Ficus protulit", "tra vox hulturis au-dita est vox hulturis audita est", "grossos su- os vinea florentes dederunt o-do-rem su-um vinea flo-", "ren- - - les dederunt o-dorem dederunt o-do-rem su-um dederunt o-", "do-rem su-um", "surge propira amica mea", and "colomba".

The score is written on ten staves. The first staff is the vocal line, and the subsequent staves are the piano accompaniment. The lyrics are written below the staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Lyrics: *Ficus protulit*
tra vox hulturis au-dita est vox hulturis audita est
grossos su- os vinea florentes dederunt o-do-rem su-um vinea flo-
ren- - - les dederunt o-dorem dederunt o-do-rem su-um dederunt o-
do-rem su-um
surge propira amica mea
surge propira amica me-a
colomba

formosa mea & veni veni veni veni Surge propiora amica mea
mea & veni veni veni veni *Colomba*

formosa mea & veni veni veni ve-ni veni veni de Libano Veni Co-
mea & veni veni veni ve-ni

-ro-nabe-ris Veni Coronaberis
Veni Veni de Libano Veni Coronaber-

-is Veni Coronaberis *Veni Veni de Libano* *Veni Veni Coronabe-*
Veni Veni de Libano Veni Coronabe-

4 2 4#3 *6 4#3* *7 4#3*

Handwritten musical score for the hymn "Veni Veni De Libano". The score is written in G major (one sharp) and 4/4 time. It consists of five systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are: "ris Veni veni De Libano Veni veni Coro-na-be-beris Veni veni De Libano Veni veni De Libano Veni veni Corona-beris Veni veni De Libano Veni veni Corona-beris Veni veni Corona-beris".

Motet IV. a Deux Voix.

✓

137

Gay.

3/4 *In Domino gaude-bo et exulta- - - - - bo in Deo Jesu me - o*

3/4 *In Domino*

In Domino gaude-bo & exul-ta- - - - - bo in Deo Jesu me-o et ex-ul-

gaudebo et exul-ta- - - - - bo in Deo in Deo Je-su me-o

-ta- - - - - bo in De-o Je-su me-o

et ex-ul-ta- - - - - bo in Deo Je-su me-o & la-tabor, la-ta-bor super e-

-labor, la-ta-bor super eloquia tua La-ta-bor super elo-

-loquia tua la-tabor la-ta-bor super e lo-

- - quia tu - a laeta - - - bor super eloquia tu - a
 - quia tu - a laeta - - - bor super eloquia tu - a
 me-mor mirabilium tuo-rum
 psallam tibi Deus meus psallam
 psallam tibi Deus meus Deus meus psallam tibi Deus me-
 tibi De-us me-us psallam tibi psallam tibi psallam ti - - bi Deus me-
 -us psallam tibi Deus meus De-us me-us Qui-a misere-cordia tua
 - - us psallam tibi Deus De-us me-us

magna est Super me Magna est magna est Super me

Laudens laudens invocavi

Quoni - am

te quoni - am vere pius Summe justus et mi - se - ricors vere

vere pius Summe justus et mi - se - ricors vere pius Summe justus

pius Summe justus & mi - se - ricors quoni - am Summe justus vere

et mi - se - ricors sal - vam fecisti animam meam à perse -

pius Summe justus et mi - se - ricors sal - vam fecisti animam meam à perse -

-quen - - - tibus à persequentibus me sal-va-m fecisti animam meam à perse-
 -quen - - - tibus à persequentibus me sal-va-m fecisti animam meam
 -quentibus me persequen - - - tibus me à persequentibus à perse-
 à perse - - - tibus me à persequen - - -
 -quen - - - tibus me fideo gaudebunt gaude - - - bunt gau-
 -quen - - - tibus me
 Debunt labia mea cum cantavero cum canta - - - vero ti - bi
 De-

o gaudebunt gaudebunt gaudebunt labia mea cum cantave-

ro cum cantave- vero ti-bi De-o gau-

mea De-o gau-debunt gaudebunt labia mea gaudebunt gaudebunt
- de- bunt gaudebunt labia mea gaudebunt gaudebunt

labia me-a cum cantavero ti-bi cum canta- vero ti-bi
labia me-a cum cantavero ti-bi cum canta- vero ti-bi

et non tacebo die ac nocte psal- - - - - lere nomini tu - o et non ta-

et non tacebo

- cebo die ac nocte psal- - - - - lere nomini tu - o

die ac nocte psal- - - - - lere nomini tu - o non ta- cebo die ac nocte

et non tacebo die ac nocte psal- - - - -

psal- - - - - lere nomini tu - o non ta- cebo die ac nocte psal- - - - -

lere nomini tu - o et non ta- cebo die ac nocte psal- - - - - lere nomini

lere nomini tu - o non ta- cebo die ac nocte psal- - - - - lere nomini

tu - o non ta - cebo die ac nocte psal - lere psallere nomini tu - o psallere nomini
 tu - o non tacebo die ac nocte psal - lere nomini ta - o psal - lere nomini tu - o
 tu - o nomini tu - o
 lere nomini tu - o

3 Can:

O Quam Suave

Can: Pri:
 O Quam Suave O quam Suave est reg - num celorum
 Ubi iusto - rum anima in ma - nu Dei sunt et in la -

-titia *Signe* *line* *tri-*umphant *line* *fi-*ne triumphant *line* *fi-*ne triumphant
line *line* *line* *line* triumphant *Can: 3* *Ubi* *Deus* *non* *ultionis* *judea* *non* *ulti-*
-onis *judea* *sed* *miserationis* *sed* *miseratio-*nis est *Pat-*er *Curate* *ergo* *dilec-*
-tissimam *Paradisi* *Glo-*-riam *pos-*si-dere *mundi* *nequiti-*
-as *mundi* *nequitias* *immaculato* *cal-*ce *pertransi-*
-re *immaculato* *cal-*ce *pertransire* *per-*transire

3 Voc.

Et pugna - - - te pugnate pugnate et pugna - - - te pugnate pugnate pugnate
Et pugna - - - te pugnate pugnate et pugna - - - te pugnate pugnate
Et pugna - - - te pugnate pug-nate et pugna - - - te pugnate pugnate

Cum antiquo Serpen - te Cum antiquo Serpente
Cum anti - - quo Serpen - te cum anti - quo Serpen - te Nam qui legitime cer -
Cum antiquo Serpen - te Cum antiquo Serpente Nam qui legitime certa - -

Corona - - - ti - tur qui legitime certaverit Coro -
- ta - - verit Corona - - - ti - tur qui legitime certaverit
- - - verit Corona - - - ti - tur qui legitime cer -

[illegible]

Toto Can. Pri.

Quam dulce gaudium et la- - - titia in Ca - lo fuerit cum cla - ris
mentis afe- - - - - dunt aethera ut par ac - ciperent
a De - o prae - mium fideles milites ut par ac - ciperent a De - o prae - mium
fi - deles milites fide - - - - - les milites

Can. 2.

mille fontes mille rivi lacte cur - - - rant fluant melle mille fontes mille rivi
lacte cur - - - rant fluant melle & coro - - - - - nent et coro - - - - - nent frontem

Di-vi mille flores mille mille Stella et coro-nent et coro-nent frontem

Di-vi mille flores mille mille Stella mille flores mille mille Stella mille flo-

---res mille mille Stella

Can 3!
Stillate ro-res de-laminate Florete flo-res et Divos coro-

-nate florete flo-res et Divos coronate corona-te &

Divos Coro-nate

31 Oct:

[illegible]

et Divos coronate corona
florete flores et Divos coronate corona
Divos coronate florete flores Corona
florete flores et Divos coronate et
le florete flores et Divos coronate et
le et Divos coronate florete flores et
Divos et Divos coronate
Divos et Divos coronate
Divos et Divos coronate
Finis

Exulta - - - bunt justi exulta - - - bunt justo - - - ce in iudicia -

-tis cum ascen - - det ad regnum lucis et irradiat - - tum vita splendoribus ubi Omnia

consonant et flos tranquillitatis inhabitat Exultabunt in Do - - mino Sancti

Exultabunt in Do - - mino Sancti Quos virtute pares dissimiles pugna gloriosos vic -

-toria Deus iudex justus coro - na - bit præ læti - - tia cordis capen - - -

le et dicentes

3 Voc

Splendat nox in qua vexati fuimus Splendat nox

Splendat nox in qua vexati fuimus Splendat nox

Splendat nox in qua vexati fuimus Splendat

Splendat nox in qua vexati fuimus

Splendat nox in qua vexati fuimus

Splendat nox in qua vexati fuimus

Solo

Cant. 2.

Cunctis diebus quibus hic militavi quæfivi te in Spiritu humilitatis Quotidie cla-

-mavi ad te in animo contrito ut quem culpa offendi te Deum Vivum penitentia placarem

plo- - -rans ploravi in nocte potum cum fletu misceui & tanquam cinerem panem mandu-
 -cavi metui hono- rari despui non effu- gi et adhuc in mundo corpore positus extra
 mundum corde versabar ut me ad Sublimem gloriam inaspirantibus amoris radiis exci-
 -tarem Dum cali- serena Volu- - - - untur in corde horri- - - bili sorde vilesunt Ter-
 -re-na horri- - - bili sorde vilesunt Terre-na vilesunt Ter-re-na
 Cap: 1.
 Cognovi Domine quia omnis caro farum et claritas ejus sicut flos campi amides

mundus ut laeviat blanditur ut falliat extollit ut deprimat allicit ut occidat
 Ideo contempsi vitam saeculi non adhasit mihi cor pravum & declinantem a me ma-
 lignum persequabar Tu autem dilecte mi desponsasti te mihi in fide et deducens
 me in dexterâ tuâ cum Glo- - - - - ria suscepisti cum Glo- - - - -
 - - - - - ria suscepisti Dum cali serena Volu - - - - - untur in cor-de horri- - - - - bili sordet
 - - - - - tescunt terrena horri- - - - - bili sordet vilesunt terrena vilesunt ter-re-na

Cani 3^o

Propter te Domine magnum ingresus fui certamen laborum & munitus robore Charitati

Tyrann -- ni minas carni -- ficum verbera torto -- ris Scelitiam fortiter

fortiter tolera-vi sed brevis illa et momentanea pugna aeterna meruit gloria

compensari Quis ergo pati renuisset majora passionibus promerendo beati-

-tudinem Quis pretio tam in oculis tuis Rex Martyrum Gloriosissime Mortem non expe-

-tiverit Tu volen -- tem comprobas certan -- tem adjuvas Vincentem colo -- --

nas vincen-tem coro- nas Dum cali-serena vo-

lu-untur in corde horri-bili. Torde vilesunt terrena horri-bili

Torde vilesunt ter-re-na vilesunt ter-re-na

3 voc:

In solitu-dina erra-vi

ab omni via deliciarum prohibui pedes me-

non non in ebrieta - - - - - ti

Quasi gigas exultavi ad currendas pænarum semitas

bus non non in cubilibus & impudiciis

non non in contentione & emulatione

fiti - vi In vigiliis & jejuniis

Abstinnu - i In castitate & continentia

ne mortem sustinu - i In carceribus &

De-o Spectaculum fac-ti Spectaculum Spectaculum fac-ti
Ange-lis Spectaculum fac-ti Spectaculum fac-ti
plagis hominibus Spectaculum fac-ti Spectaculum Spectaculum facti in te Speravi-

In te Speravimus Deus vita nos- - tra Deus vita nostra Deus vita nos-
In te Speravimus Deus vita nos- - tra Deus vita nos-
mus Deus vita nos- - tra In te Speravi-mus Deus vita nos

-tra non mundi vice- - rent Gaudi-
-tra et inexpugna- - bilem animi fortitudinem non
-tra et inexpugna- - bilem animi fortitudinem

in te speravimus Deus Vita
 mortis terrae - - runt sup - - pli - ci - a
 non carnis decept - - runt il - le ce - bra
 nos - - - tra in te speravimus Deus Vita nostra mundus nos odio habuit
 Deus Vita nos - - tra Deus Vita nos - tra Vitam
 in te speravimus Deus Vita nos - - - - tra
 nostram estimavit insaniam
 et finem nostrum sine honore
 Nos autem in pace vivimus
 Nos autem in pace vivimus
 Nos autem in pace vivimus

In conspec - tu tuo sem - per in conspectu tuo semper
et confirmati sumus et confirmati sumus in conspec - - - tu tuo semper
in conspec - - - tu tuo sem - per in conspectu tuo semper

nos autem in pace vivimus in conspec - - -
nos autem in pace vivimus et confirmati sumus & confirmati sumus
nos autem in pace vivimus in conspec - - - tu

- tu tuo semper in conspectu tuo semper
in conspec - - - tu tuo semper
tuo semper sem - per in conspectu tuo semper

Salamonis Judicium

Charissime

A Solis or - - - tu & ab occasu prosperate populi prosperate gentes et sapientiam Magni

Regis et judicium Salamonis audite et sapientiam magni Regis et judicium Sala-

-monis audite Ante Regem Dua Steterunt infelices genetrices ejulantes ejulantes & cla-

-mates sic dixerunt ante Regem Dua Steterunt ante Regem Dua Steterunt infe-

-lices genetrices ejulantes ejulantes ejulantes et clamantes sic dixerunt eju-

-lantes ejulantes & clamantes sic dixerunt

Ego et mulier hæc habitabamus in domo una & peperim apud eam in cubiculo
 tertia autem die postquam Ego peperim peperit & hæc & eramus una nullusque alius no-
 biscum in domo mortuus est autem filius mulieris hujus nocte dormiens quippe op-
 pressit eum & consurgens intempestæ noctis silentio tulit filium meum de latere
 meo & collocavit & collocavit in sinu suo filium autem ~~meum~~ qui erat
 mortuus posuit in sinu meo

Handwritten musical score for a three-part setting of the Latin text. The score is written on five systems, each with three staves (Soprano, Alto, and Bass). The lyrics are written below the staves, often with some corrections or additions in a later hand. The text is a variation of the "Non est ita" trope.

System 1:
Soprano: non est ita non est
Alto: Non est ita non est ita ut tu dicis hunc est qui caret Vita meus autem Vi - vit
Bass: (rest)

System 2:
Soprano: ita ut tu dicis hunc est qui caret Vita meus autem Vivit non est ita non est ita non est ita
Alto: (rest)
Bass: non est ita non est ita non est ita non est

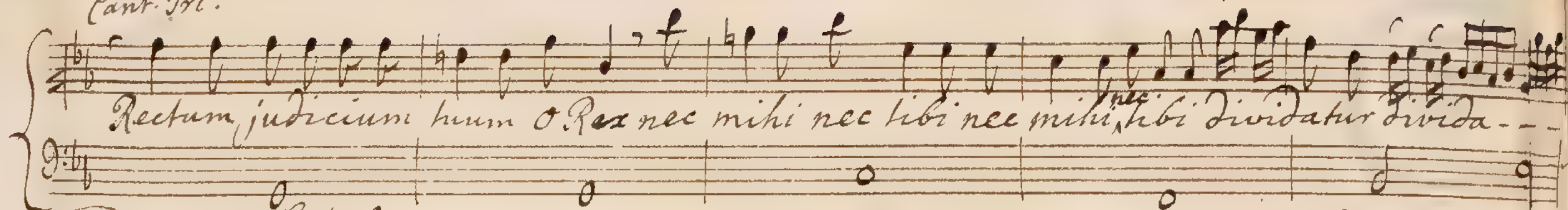
System 3:
Soprano: non est ita ut tu dicis hunc est qui caret Vita meus autem Vivit non est ita
Alto: ita non est ita ut tu dicis hunc est
Bass: non est ita non est

System 4:
Soprano: non est ita non est ita non est i - ta ut tu dicis hunc
Alto: ita non est ita non est ita non est ita ut tu dicis hunc est qui caret Vita meus autem Vi -
Bass: (rest)

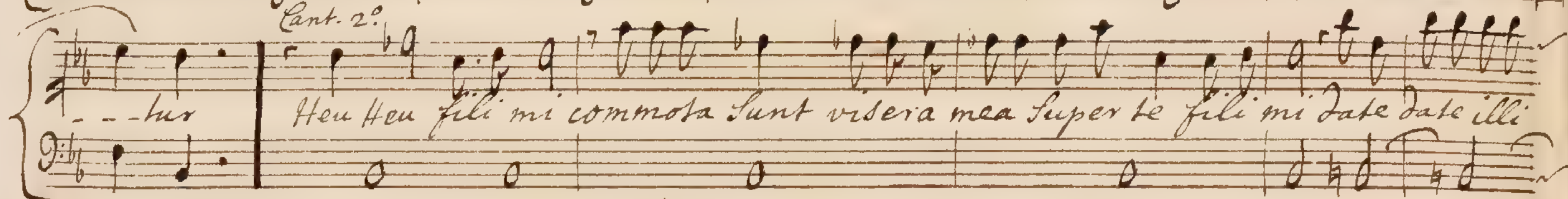
est hunc est hunc est qui caret vita meus autem vivit
 vit hunc est qui caret vita meus autem vi- vit hunc est
 meus autem vivit

Deus Deus iudicium tuum Regi da ut pos- - sit discernere ut pos- - sit dis-
 cer- - - nere inter bo- - - num & malum Non est ita. as before

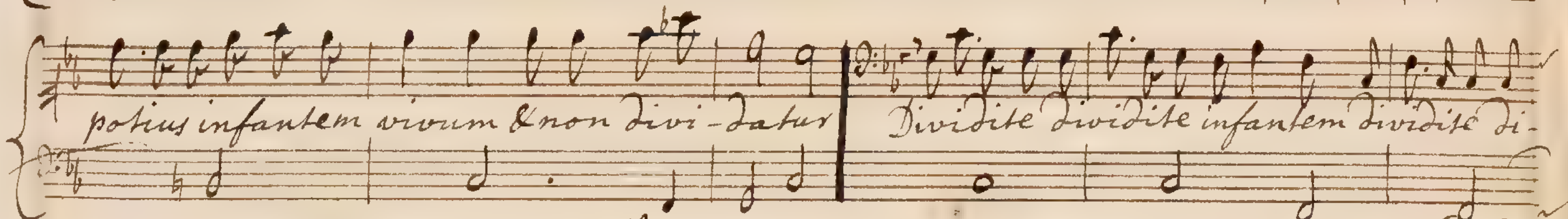
Afferre afferte gloriam & dividite infantem vivum in duas partes & date dimidiam partem
 unam & dimidiam partem alteri

Cant. Pri.^o


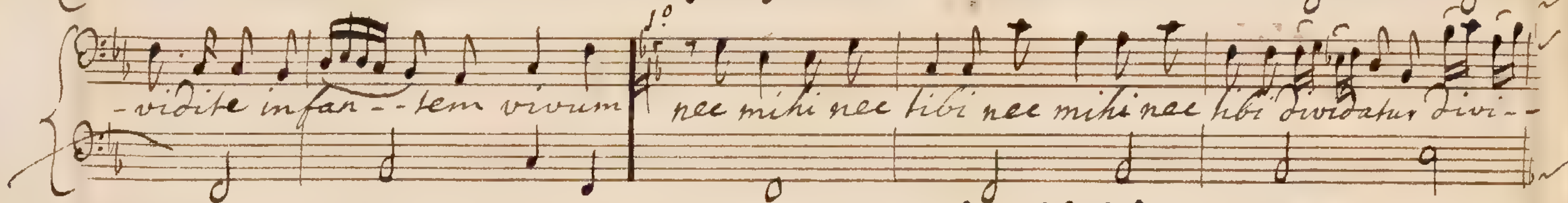
Rectum, iudicium tuum O Rex nec mihi nec tibi nec mihi, tibi Dividatur Divida-

Cant. 2.^o


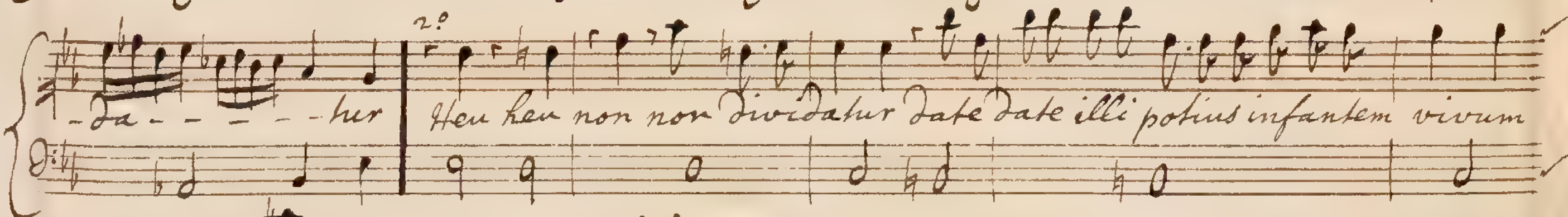
- - - hur Heu Heu fili mi commota sunt visera mea super te fili mi date date illi



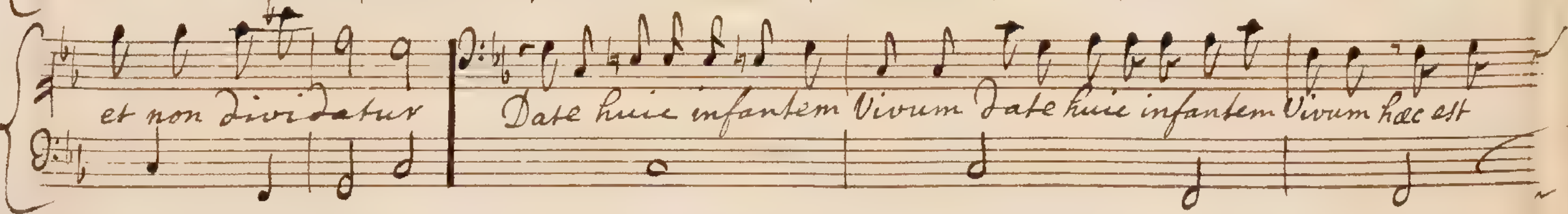
potius infantem vivum & non divi- datur Dividite dividite infantem dividite di-



- vidite infan- - tem vivum nec mihi nec tibi nec mihi nec tibi dividatur divi-



- da - - - hur Heu heu non non dividatur date date illi potius infantem vivum



et non dividatur Date huic infantem Vivum Date huic infantem Vivum haec est

enim mater e - - - - - ius Date huic infantem Vivum date huic infantem Vivum haec est

enim mater ejus haec est enim mater e - - - - - ius

^{2^o} Congratula - - - - - mini mihi omnes Congratula - - - - - mini mihi omnes O felicem o fe-

- licem genetricem en infantem en infantem - - - - - tem lex ama- tum O felicem O fe-

- licem o felicem genetri- cem en infantem en infantem en infan- - - - -

- - - - - tem lex ama- tum O mi nate fortunate O mi nate fortunate u - - - - - vera

Luge & Re - - - - - gem ado - - - - - ra Omi nate fortunate Omi nate fortu -
- nate u - - - - - bera Luge & Re - - - - - gem ado - - - - - ra ado - - - - - ra

Chorus 6 parts

O O populi venite O O Gentes adeste iudiciam Salamonis celebra -
O O populi Venite O O Gentes adeste iudicium Sala - monis celebra - - - - -
O O populi Venite O O Gentes adeste
O O populi Venite O O Gentes adeste

te celebrate celebrate et Regem Sapi-entem collada-te colladate colladate

te celebrate celebrate & Regem Sapientem colla-da-te colladate colladate

celebrate celebrate Colladate colladate

celebrate celebrate Colladate colladate

Handwritten musical score for the first system, featuring five staves with vocal parts and basso continuo. The lyrics are "te celebrate celebrate et Regem Sapi-entem collada-te colladate colladate". The notation includes various musical symbols such as notes, rests, and bar lines.

O O populi Venite O O Gentes adeste iudicium Salamonis celebra

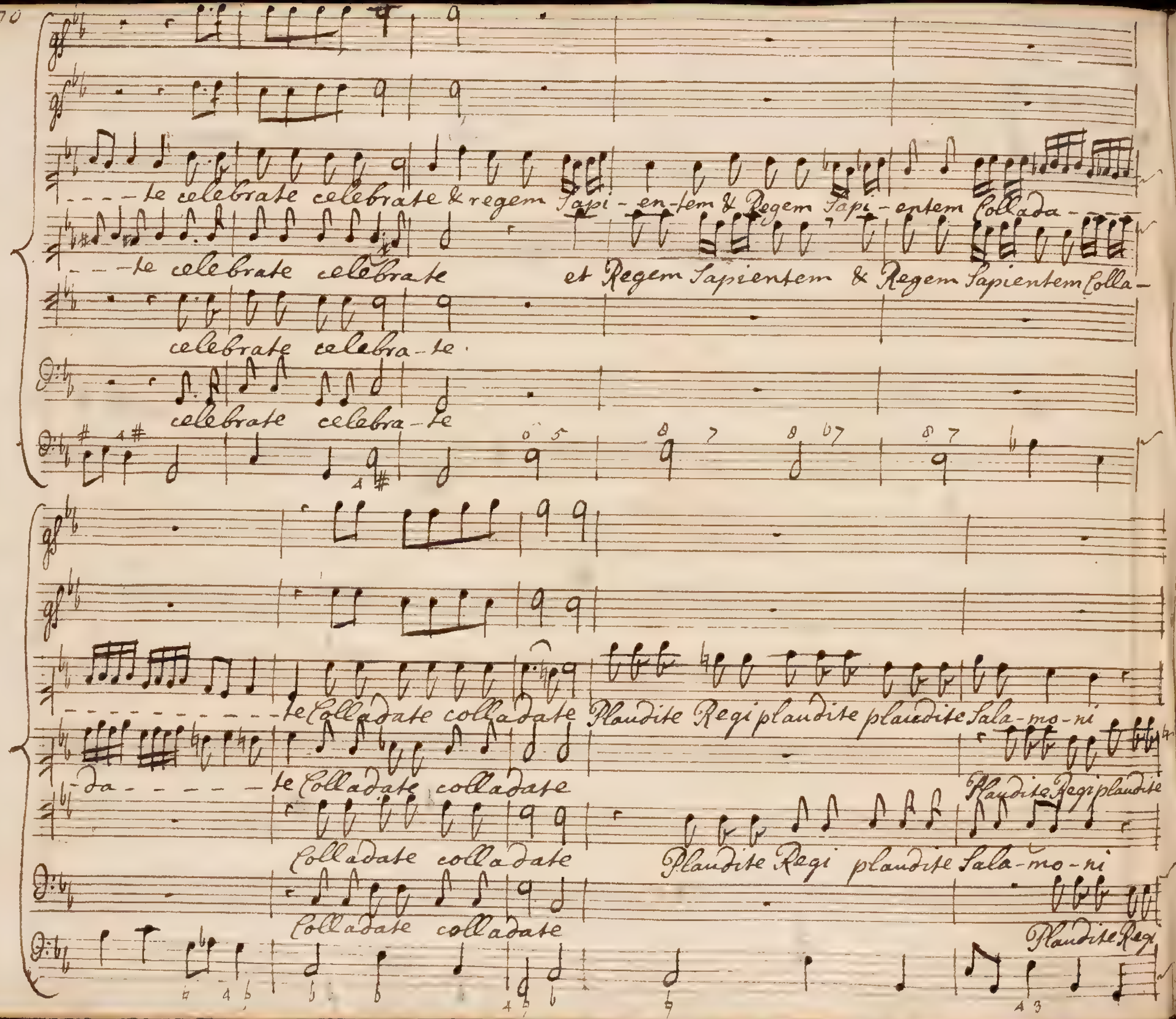
O O populi Venite O O Gentes adeste iudicium Sala-monis celebra

O O populi Venite O O Gentes adeste

O O populi Venite O O Gentes adeste

Handwritten musical score for the second system, featuring five staves with vocal parts and basso continuo. The lyrics are "O O populi Venite O O Gentes adeste iudicium Salamonis celebra". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score on page 170, featuring multiple staves with lyrics in Latin. The lyrics include: "te celebrate celebrate & regem Sapi-entem & Regem Sapi-entem Collada-", "et Regem Sapientem & Regem Sapientem Colla-", "celebrate celebra-te.", "colladate colladate Plaudite Regi plaudite plaudite Sala-mo-ni", and "Plaudite Regi plaudite Sala-mo-ni". The notation includes various musical symbols such as notes, rests, and clefs.



te celebrate celebrate & regem Sapi-entem & Regem Sapi-entem Collada-
et Regem Sapientem & Regem Sapientem Colla-
celebrate celebra-te.
colladate colladate Plaudite Regi plaudite plaudite Sala-mo-ni
Plaudite Regi plaudite Sala-mo-ni

plaudite Regi plaudite Regi plaudite Regi plaudite Salomo-
Regi plaudite Sala - mo - - ni plaudite Regi plaudite Salomoni
Plaudite Regi plaudite plaudite
Plaudite plaudite Salo - mo - ni plaudite Regi plaudite plaudite Salomo-

- ni plaudite Regi plaudite Regi plaudite Salomoni plaudite Re - gi plaudite
plaudite Regi plaudite Regi plaudite Salomo - ni plaudite Regi plaudite
Re - - gi plaudite Re - gi
- ni plaudite Regi plaudite plaudite Salomo - ni plaudite Regi

Handwritten musical score for the first system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: "Regi plaudite Salomoni plaudite Regi plaudite Salo - - mo - ni". The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It continues the vocal and instrumental parts from the first system. The lyrics are: "plaudite Regi plaudite plaudite Salomoni plaudite Re - gi plaudite Regi plaudite Salomoni plaudite Regi plaudite Regi plaudite Salo - mo - ni". The music is written in a historical style with various note values and rests.

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts with lyrics written below them. The lyrics are: "plaudite Regi plaudite Regi plaudite Regi plaudite Salo - mo - ni", "Salo - mo - ni plaudite Regi plaudite Regi plaudite Salomoni plaudite Re - gi", "Salomoni plaudite Regi", and "Salo - mo - ni plaudite Regi plaudite plaudite Salo - mo - ni plaudite". The fifth staff is a basso continuo line with figured bass notation: 4, 3, 6, 1, 4. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It continues the vocal and basso continuo parts from the first system. The lyrics for the vocal parts are: "Plaudite Regi plaudite plaudite plaudite Regi plaudite Salomoni plaudite", "plaudite Regi plaudite plaudite plaudite Regi plaudite Salomoni plaudite", "Regi plaudite plaudi - te plaudite plaudite Regi plaudite Salomoni plaudite", and "Regi plaudite plaudi - te plaudite plaudite Regi plaudite Salomoni plaudite". The basso continuo line continues with figured bass notation: 7, 4, 6, 1, 4. The musical notation is consistent with the first system, showing a continuation of the melodic and harmonic lines.

Plaudite plaudite plaudite plaudite Salomoni,
 Plaudite plaudite plaudite plaudite Salomoni,
 Plaudite plaudite plaudite plaudite Salomoni,
 Plaudite plaudite plaudite plaudite Salomoni,
 Plaudite plaudite plaudite plaudite Salomoni.

The score consists of six staves, each with a different clef (soprano, alto, two tenors, and two basses). The lyrics are written below the staves. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes. A large bracket on the right side of the staves indicates the end of the section.

Confitebor Tibi Domine.

Charissime

Con-fi-tebor Tibi Domine in toto corde meo in toto corde meo
 Con-fi-tebor Tibi Domine

The score consists of three staves. The lyrics are written below the staves. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes. The lyrics are written in a cursive script.

in toto corde me-o in toto corde me-o in concilio justorum
ne in toto corde me-o in toto corde me-o in concilio justorum
ga-li-o
con-gre-ga-li
con-gre-ga-li-o
ne et con-gre-ga-li-o
ga-li
ne et con gre - ga - li

ne
ne
Magna Magna O-pera

Exquisita in Omnes Voluntas in Omnes Voluntas ejus exquisita in Omnes
Exquisita in Omnes Voluntas in Omnes Voluntas e-jus
Domi-ne exquisita in Om-

Volun-tates in Omnes Voluntas e-jus exquisita in Omnes Omnes
Exqui-sita in Omnes Omnes Omnes Voluntas ejus exquisita in Omnes Omnes
-nes Exqui-sita in Omnes Volun-tates e-jus Exqui-si-ta in

Omnes Voluntates e-jus Confessio & Magnificentia opus e-

Omnes Voluntates e-jus

Omnes Voluntates e-jus

-jus et justitia ejus ma-

et justitia ejus Ma - - net et justitia

et justitia ejus et justitia ejus et justitia

-net & justitia ejus manet in Saeculum Sa - - cu - li Ma - -

ejus ma - - net Ma - net in Saeculum Sa - - cu - li Manet in Saeculum

ejus & justitia ejus Ma - - net in Saeculum Saeculi Manet in Saeculum

Manet in saeculum saeculi in saeculum saeculi

saeculi Manet in saeculum saeculi in saeculum saeculi

saeculi manet in saeculum saeculi memoriam fecit

Mirabilem suorum memoriam fecit Mirabilem suorum

Misericors et miserator Domini misericors et miserator Domini

Misericors et miserator Domini misericors et miserator Domini

Misericors et miserator Domini misericors et miserator Domini

ra - tor et mise - ra - - tor Dominus
sericors et mise - ra - - tor Dominus
et mise - ra - tor et miserator Dominus

Escam de - - - dit de -
Escam de - - - dit de - - - dit de -

dit li - mentibus se
dit himentibus se
Escam de - - - dit himentibus se

Escam de - - - dit de - - - dit
Escam de - - - dit
Escam

Escam de - - - dit de - dit himentibus se
de - - - dit Escam de - - - dit himentibus se
de - - - dit de - - - dit li - mentibus se

Me - - mor erit Me - - mor erit in se - - - - - culum testamenti su -

Virtutem Operum Suorum annunciat, annunciat populo su -

o annunciat, annunciat populo suo annunciat, annunciat populo popu -

Handwritten musical score on three systems, featuring Latin lyrics and musical notation. The lyrics include: "Lo - su - o", "ut det illis hereditatem gentium", "populo su - o", "Ve - - - ritas", "Ve - - - ritas et ju - di - ci - um", "manuum e - jus", "ritas Veritas et judicium", "tas et ju - - - dicitum", and "erte". The notation includes various musical symbols such as notes, rests, and clefs.

The image shows a page from a handwritten musical manuscript, numbered 191 in the top right corner. The page contains three systems of music, each with multiple staves. The lyrics are written in Latin and are interspersed with musical notation. The first system includes the lyrics "Lo - su - o", "ut det illis hereditatem gentium", and "populo su - o". The second system includes "Ve - - - ritas", "Ve - - - ritas et ju - di - ci - um", and "manuum e - jus". The third system includes "ritas Veritas et judicium", "tas et ju - - - dicitum", and "erte". The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in a cursive style, and the ink is dark brown.

Fi - - - de - - ti - a omnia mandata e - -

Fi - - de - - ti - a omnia mandata e - j us omnia Mandata

j us omnia Mandata e j us omnia Mandata e -

de - - ti - a omnia mandata e - j us omnia Mandata e -

j us omnia Mandata e - - - j us

- - j us

- - j us

Confirmata in se - - - culum seculi

Facta in Veritate

Facta in Veritate & equita -

& equita - te Facta in Veritate & equi - ta - te Solo
- te Facta in Veri - tate & equita - te Redemptionem misit Po -
Facta in Veri - tate & equi - ta - te

pulo su - o Mandavit in aeternum testa -

men - - - - - lum su - um

Sanctum et terribile nomen ejus

Sanc - - - - - lum & terribile nomen e - jus
Sanc - - - - - lum et terribile nomen ejus et terribile nomen ejus & ter -

et terribile nomen eius initium sapien- ti-ae

et terribile nomen eius in- itium sapien- ti-ae in-

-ribile nomen e - - - - - jus initium sapi-

initium sapien- ti-ae timor Do- - - - - mini timor Domini

- itium sapien- ti-ae sapi- en- ti-ae timor Do- - - - - mini

- en - - - - - ti-ae timor Domi- ni timor Do- - - - - mini

Solo

Intellectus bo- - - - - nus omnibus facientibus e-

Laudatio eius manet in saeculum saeculi manet in saeculum saeculi laudatio

e *us Manet in Sa-* *culum Seculi*

Glo - ria Pa - tri et filio & Spi-
Glo - ri - a Pa - tri et filio et

-ritui Sane - to et Spi-
Spi - ri - tui Sane - to et Spi - ri - tu

-ritui Sane - to
-i Sane - to

Porte

Sicut erat in principio et nunc & Sem - - - - - per Sicut erat in principio
 Sicut erat in principio et nunc et Sem - - - - - per Sicut erat in principio
 Sicut erat in principio et nunc et Sem - - - - - per Sicut erat in principio
 et nunc et Sem - - - - - per et in Saecula Saeculorum A-men
 et nunc et Sem - - - - - per & in Saecula et in Saecula Saeculorum A-men & in Saecula
 et nunc et Sem - - - - - per et in Saecula Saeculorum A - - - - - men et in
 et in Saecula Saeculorum A-men et in Saecula Saeculorum A-men
 Saeculorum Saecula Saeculorum A-men et in Saecula Saeculorum A-men A -
 Saecula Saeculorum A - - - - - men & in Saecula Saeculorum A - - - - - men A

Handwritten musical score for "The Lord's Prayer" in G major. The score is written on ten staves, with the first four staves representing vocal parts and the last six staves representing piano accompaniment. The lyrics are written in German and Latin, with "A" and "men" indicating specific parts of the prayer. The score is marked with "A" and "men" throughout, indicating the structure of the prayer. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a simple, melodic style, with some parts being more active than others. The overall style is that of a handwritten manuscript, with some ink bleed-through and a slightly aged appearance.

Anima Nostra.

Christine

Handwritten musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The lyrics are "Anima Nostra sustinet Dominum". The score is on three staves. The Soprano staff has a treble clef and a key signature of one sharp (F#). The Alto and Tenor staves have a C-clef (alto and tenor clefs) and a key signature of one sharp (F#). The lyrics are written below the staves. The Soprano part starts with a quarter note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The Alto part starts with a whole note G3, followed by a half note A3, and then a series of eighth and sixteenth notes. The Tenor part starts with a whole note G2, followed by a half note A2, and then a series of eighth and sixteenth notes. The lyrics are "Anima Nostra sustinet Dominum".

quoniam adiutor et pro-tee- - - - - tor noster est Anima
 Do - - - - - minum quo - - - - - niam adiutor et protector noster est
 No - - - - - stra Sustinet Do - - - - - mi - - - - - num
 Anima No - - - - - stra Sustinet Do - - - - - minum quo -
 quoniam adiutor & protector noster est
 - - - - - niam adiutor & protector noster est et
 et protector noster est et protector noster est
 protector et protector noster est et protector noster est in ipso cata - - - - -

Anima

In ipso refo - - - - - ruit caro no -
bitur cor nostrum

mi - num
numum qu

In ip-so lata - - - bitur cor nostrum
In ip-so lata - - - bitur cor nostrum In ip-so re-flo - -

est
et

ip-so refo - - - ruit caro nostra
ruit caro nos-tra refo - - - ruit re flo - -

so la - ...

ruit caro nostra refo - - - ruit caro nos -
ruit caro nos tra refo - - - ruit caro nos -

Handwritten musical score on page 200, featuring four systems of staves. The notation includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in Latin, including "in Deo in Deo", "Spera", "exulta", and "Laudabimus tota".

System 1:
- tra
- tra in Deo in Deo Spera - - - - - binus Spera - - - - - binus
in Deo in Deo

System 2:
- o Spera - - - - - binus Spera - - - - - binus
in De-o in Deo exulta - - - - -

System 3:
in Deo in Deo exulta - - - - - binus in Deo exulta - - - - - bi-
- - - - - binus in Deo exulta - - - - - bi-mus in Deo exul-

System 4:
mus in Deo exulta - - - - - binus in Deo Lau-
- ta - - - - - bi-mus in De-o Lau-dabimus tota

- Tabimus tota die tota di - e et in nomine sancto ejus confitebimur in saeculum
 die tota die tota di - e et in nomine sancto ejus confi-

- lum et in nomine sancto ejus et in nomine sancto ejus confi-
 - lebimus in saeculum confitebimur in saeculum confitebimur in saeculum

- lebimus in saeculum confitebimur in saeculum in saeculum confi-
 - lum et in nomine sancto ejus confi- lebimus in saeculum confitebimur in

- lebimus in saeculum in saeculum in saeculum in saeculum in saeculum
 saeculum in saeculum in saeculum in saeculum in saeculum

um Quam propitius est invocā - - - ntibus
 O Quam pro - pi - - - tius est invoca - - - ntibus

nomen Tu - um
 nomen Tu - um Expecta - - - vimus Te e - - - t Favāsti

Sustinu - - - imus Te e - - - t Liberasti nos
 nos tran -

Transi - - - vimus per ignem Et eduxisti nos in refrigeri -
 si - - - vimus per f - - - gnem Et eduxisti nos in refrigeri -

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves.

-um transi-vimus per ignem et eduxisti nos in refrigeri-

-um transi-vimus per ignem et eduxisti nos in refrigeri-

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves.

-um canta-le

-um canta-le canta-le

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves.

ergo co-ram De-o laudum Mon-tes Israel

ergo co-ram De-o laudum Mon-tes Isra-el Et uni-

Handwritten musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves.

et universa ligna Sylva-rum

-versa ligna Sylva-rum Ramos

Ramos vestros expandite flore - - - te et fruc - - tus faci -
 vestros expandite flore - - - te et fruc - - tus faci -
 le Ramos vestros expandite ramos vestros expandite flore - -
 le Ramos vestros expandite flore - - -
 le et fruc - - tus faci - te
 le et fruc - tus faci - te et Magnificate Dominum in ope - - - ribus
 et Magnificate Dominum in ope - - - ribus suis Et Magnificate
 su - is Et Magnificate Do -

Domini-num in ope-ribus suis
 - - - minum in ope-ribus suis in ope-ribus suis

The image shows a handwritten musical score for a three-part setting of the Latin phrase "Domini-num in ope-ribus suis". The music is written on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle and bottom staves begin with a bass clef and a key signature of one sharp. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and a final chord.

The last Chorus of a Song commonly call'd Jephtha. by Charissime

a 6. Voc.

Plorate Omnes vir-ginem et filiam Jephtha unigeni-
 Plorate filiae Israel Plorate Omnes vir - ginem et filiam Jephtha unigeni-
 Plorate filiae Israel Plorate Omnes vir - ginem et filiam Jephtha unigeni-
 Plorate filiae Israel Plorate Omnes vir - ginem et filiam Jephtha unigeni-
 Plorate Omnes Vir - ginem et filiam Jephtha unigeni-
 Plo - rate filiae Israel Plorate Omnes Vir - ginem et filiam Jephtha unigeni-

The image shows a handwritten musical score for a six-part setting of the Latin phrase "Plorate Omnes vir-ginem et filiam Jephtha unigeni-". The music is written on six staves, each beginning with a C-clef (soprano, alto, and tenor positions). The key signature is one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and a final chord.

-tam in carmine do - lo - ris do - lo - ris

-tam in carmine do - lo - ris

-tam in carmine do - lo - ris do - lo - ris

-tam in carmine do - lo - ris do - lo - ris

lamentamini lamen - tamini lamentamini lamentamini la - men -

lamentamini lamen - tamini lamentamini lamentamini lamen -

la - men - ta - - - mi - ni lamentamini lamentamini lamen -

la - mentamini lamen - tamini - ni lamentamini lamentamini lamen -

-tami-ni Plorate Omnes Vir-gi-nem et filiam
 -tami-ni Plorate filia Is-ra-el Plorate Omnes Vir-gi-nem et fili-am
 -tami-ni Plorate filia Is-ra-el Plorate Omnes Vir-gi-nem et filiam
 -tami-ni Plorate filia Is-ra-el Plorate Omnes Vir-gi-nem et filiam

-tami-ni Plorate Omnes Vir-gi-nem et filiam
 -mini Plorate filia Is-ra-el Plorate Omnes Vir-gi-nem et fili-am

Jephthæ unigenitam in carmine do - - lo
 Jephthæ uni-genitam in
 Jephthæ unigenitam in carmine do -
 Jephthæ uni-genitam in carmine do - lo - - ris do -
 Jephthæ unigenitam in carmine do - lo - - ris do -
 Jephthæ unigenitam in carmine do - lo - - ris do - lo - -

ris doloris lamentamini lamentamini lamentamini
carmine do - lo - ris lamentamini lamentami - ni lamentamini
lo - - - - - ris do - lo - ris lamen - ta - - - - mi - - - ni lamen -
- lo - - - - - ris la - men ta - - mi - ni lamen -
- lo - - - - - ris la - mentamini lamentami - ni lamen -
- - - - - ris la - - - - men - tami - ni lamen - ta - mi -

Lamentamini la - mentamini lamen - tami - ni la - men - tami - ni
Lamentamini lamentami - ni lamentami - ni lamentamini
- tami - ni lamentamini lamentami - ni lamentamini lamen - ta - - mi - ni
- tami - ni lamentamini lamentami - - ni lamentamini lamentamini
- tami - ni lamentamini lamentami - ni lamentamini lamentamini
- ni lamen - ta - - - - - mi - - - - ni la - - - - men - tami - ni

di Hercole Bernabei.

due Canti con Stromenti

Sinfonia

Handwritten musical score for a symphony, featuring four staves. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 6, 7, 4, 3, 5, 6, 4, 3, 6, 7, 6, 4, 3). The staves are arranged in a traditional four-staff format, with the first three staves likely representing different instrumental parts and the fourth staff representing the basso continuo or a similar part.

Canto 1.^{mo} Solo

Handwritten musical score for a solo cantata, featuring two staves. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 6, 7, 4, 3, 5, 6, 4, 3, 6, 7, 6, 4, 3). The staves are arranged in a traditional two-staff format, with the first staff likely representing the vocal part and the second staff representing the basso continuo or a similar part. The lyrics are written in Italian and are integrated with the musical notation.

Que madmodum desiderat cervus ad fontes a - qua - rum
ita, ita, ita, ita, desi - derat anima mea ad te De - us ita ita ita

ita desi-derat inima me- a Anima mea ad te De- us Anima me-

-a ad te ad te Je- us ad te De-

us

9 8 6 43

Si-hi-vit anima mea ad Deum fon-

sem ad Deum fontem vi-vum Si-hi-vit anima

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a bass clef and a key signature of one sharp. The fourth and fifth staves continue the composition with various note values and rests.

Handwritten musical score for the second system, featuring five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "ad Deum ad Deum for - - - - - tem ad" are written below the staves, indicating a vocal or instrumental part. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff features a bass clef and a key signature of one sharp. The fourth and fifth staves continue the composition with various note values and rests.

Deum fontem mi. sum

quando quando Veniamus appa-

rebo ante fa - cism, De-i quando quigron

Handwritten musical score for the first system. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for a basso continuo. The lyrics are written below the vocal staves. The music is in a common time signature (C) and features various note values including minims, crotchets, and quavers.

quando quando Veri-am appa-rebo ante fa-

Handwritten musical score for the second system. It continues the vocal and instrumental parts from the first system. The lyrics are written below the vocal staves. The music is in a common time signature (C) and features various note values including minims, crotchets, and quavers.

-ciem De-i ante faciem De-i ante faciem De-i

piano

piano

*Canto 2.
Solo*

Fuerunt mihi Lachryma me - a fuerunt mihi Lachryma me -

Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for a piano accompaniment. The lyrics are written below the vocal staves: "e pa - nes di - e ac nocte ac noc - le". The piano part includes various fingering numbers (e.g., 9, 6, 4, 5, 7, 6, 4, #3, 5, 6, 9, 6) and some accidentals (sharps and naturals).

Handwritten musical score for the second system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for a piano accompaniment. The lyrics are written below the vocal staves: "dum dicitur mihi dum dicitur mihi ubi ubi est Deus me -". The piano part includes various fingering numbers (e.g., 6, 5, 7, 6, #3, 6, 7, 6, #3, 7, 6) and some accidentals (sharps and naturals).

Handwritten musical score for the first system. It consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are instrumental lines, also with treble clefs. The fourth staff is a bass line with a bass clef. The fifth staff is a vocal line with a treble clef. The lyrics are written below the staves: "us" under the first staff, and "hæc recordatus sum & effudi in me & ef-" under the fifth staff. There are various musical notations, including notes, rests, and accidentals. Some notes have fingerings written above them, such as "7", "6", "5", "4", "3", "2", "1".

Handwritten musical score for the second system. It consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are instrumental lines, also with treble clefs. The fourth staff is a bass line with a bass clef. The fifth staff is a vocal line with a treble clef. The lyrics are written below the staves: "fudi in me a-nima me-am" under the fourth staff. There are various musical notations, including notes, rests, and accidentals. Some notes have fingerings written above them, such as "7", "6", "5", "4", "3", "2", "1".

quoniam transibo in locum tabernaculi admirabilis usque ad

num De-i quoniam transibo in locum tabernaculi admi-

Handwritten musical score for a choir. The system includes five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves. The lyrics "rabiliis usque ad domum ad Domum De" are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. There are some markings like "43" and "43" in the piano part.

Handwritten musical score for a choir. The system includes five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves. The music is in a key with one sharp (F#) and a common time signature (C). The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. There are some markings like "98", "98", "7", and "43" in the piano part.

Tutti

Handwritten musical score for a vocal ensemble, featuring multiple staves with vocal lines and instrumental accompaniment. The lyrics are in Latin, including "in Voce exultationis" and "confessi-o-nis".

The score is written on multiple staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (likely strings or woodwinds) clearly delineated. The lyrics are written below the vocal staves.

Lyrics visible on the page:

- in Vo - - - ce in Voce exultationis in Vo - - - ce in Voce exul-
- in Vo - - - ce in Voce
- tati-o-nis & confessi-o-nis
- Lo - - -
- 76 & confessi-o-nis
- 56
- 6
- 483

-- nus epu- lan- tis, so- nus so- nus epu- lan- tis
 so- nus epu- lan- tis, so- nus so- nus epu- lan- tis

adagio

adagio

Quare quare tristis es anima mea & quare quare con- tur- bas me
 Quare quare tristis es anima mea & quare quare conturbas me

6 9 4 6 5 4 3 5 4 3 7 6 4 3

Handwritten musical score for three staves. The top two staves are for a vocal part with lyrics "Spera - ra Spera - ra Spera Spera in De - o Quoniam". The bottom staff is for a keyboard accompaniment with figures 4 3, 43, and 43.

Handwritten musical score for three staves. The top two staves are for a vocal part with lyrics "ad huc confite - - - - - bor il - li Salu -". The bottom staff is for a keyboard accompaniment with figures 4 6, 6, 43, 6, and 7 6.

Handwritten musical score on page 224, featuring vocal staves and a basso continuo line. The lyrics are in Latin.

Vocal Staves:

- Staff 1: *ta - re d'ultus me - i & Deus me - us*
- Staff 2: *i & Deus me - us & Deus me - us*
- Staff 3: *ad huc confite - bor il - ti*
- Staff 4: *ad huc confite - bor il - ti salu - ta - re d'ultus me -*

Basso Continuo (Figured Bass):

The basso continuo line includes figured bass notation (numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Handwritten musical score on page 225, featuring multiple staves with notes and Latin lyrics. The lyrics include "Salu-ta-re Vultus mei & Deus me-us" and "Salu-ta-re Vultus mei & Deus & Deus me-us". The score includes various musical notations such as notes, rests, and bar lines.

Lyrics visible on the page:

- Salu-ta-re Vultus mei & Deus me-us
- Salu-ta-re Vultus mei & Deus & Deus me-us
- me-us Salu-ta-re Vultus mei & Deus me-us &
- me-us Salu-ta-re Vultus mei & Deus me-us &

Page numbers 76 and 76 are visible at the bottom of the page.

Deus & Deus & De-us me-us

Deus & Deus & De-us me-us

Finis

Segua l'amai Cru-de-le hora l'odio e di-sprezz-o

Segui l'amai Cru-de-le hora l'odio e di-sprezz-o

Segua l'amai Cru-de-le hora

Segui la-

Segua l'amai Cru-de-le hora l'odio e di-sprezz-o Segui la-

hora l'odio hora l'odio e di-sprezz-o Segui l'amai Cru-

l'odio e di-sprezz-o hora l'odio Segui l'amai

-mai Cru-de-le hora l'odio hora l'odio e di-sprezz-o

mai Cru-de-le hora l'odio e di-sprezz-o

- mai cru-de - le se gai tamai cru-de - le ora t'o dio ora
 - de - - te ora t'o - dio se gai tamai cru-de - le ora l'odio ora l'odio ora
 se gai tamai cru-de - le ora t'o - dio se gai tamai ora t'o - dio ora t'o -
 - sprezzo se gai tamai cru-de - le ora t'o - - dio ora t'o - dio ora
 7 8 4 43 6 7 43 6 4 43 56 4 43 56

l'odio e disprezzo ne spera dei de rive
 l'odio e disprezzo ne spera dei de rive der mia -
 - dio e di-sprezzo ne spera dei de rive der mi' aman - te
 l'odio e di-sprezzo
 4 43

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "der mi'a man - te ne spera dei de rive der mi'a - man -". The second staff continues the vocal line with lyrics: "- - man - - te ingrata'ed incostan - te ne spera dei de rive der mi'a man -". The third staff is a piano accompaniment line with lyrics: "ne spera dei de rive der mi'a man - te". The fourth staff continues the piano accompaniment with lyrics: "ne spera dei de rive der mi'a - man - te". The fifth staff is a basso continuo line with lyrics: "ne spera dei de rive der mi'a - man - te". There are various musical notations including notes, rests, and bar lines. Some numbers like 43, 65, and 443 are written below the staves.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "- - te ingrata'ed incostante ed incostante ed incostante che piu ho tolle amor". The second staff continues the vocal line with lyrics: "- te ingrata'ed incos - tan - - te ed incostan - - - - - te Non". The third staff is a piano accompaniment line with lyrics: "- te ingra - ta ingra - ta incostante Non". The fourth staff continues the piano accompaniment with lyrics: "in - grata in - co - stan - te ed incostan - - - - - te Non". The fifth staff is a basso continuo line with lyrics: "in - grata in - co - stan - te ed incostan - - - - - te Non". There are various musical notations including notes, rests, and bar lines. Some numbers like 43, #3, and 43 are written below the staves.

che piu tuo folle a - mor non curo non curo
 curo non curo non curo oppresso piu tuo folle amor piu tuo folle a -
 curo non curo non curo opres - so piu tuo folle amor piu tuo folle a -
 curo non curo non curo o - presso piu tuo folle amor piu tuo folle a -

Non curo non curo oppresso non curo opres - - - so
 - mor non curo non curo oppresso non curo opres - - - so
 - mor non curo non curo oppresso non cu - ro Non curo oppresso mi - ra
 - mor non curo non curo oppresso non curo o - - - pres - - - so

mira mi - - - sa stolta infedele ch'ad altro ten mio Vol-go e se te sola' a mai

se te sola' a mai tutto tutto tutto tutto mi tolgo
tutto tutto tutto tutto mi tolgo
e se te sola' a mai tutto tutto

tutto mi tolgo tutto tutto mi tol- go e se te sola' amai tutto tutto tutto
 - go e se te sola' amai tutto tutto mi tol- go tutto tutto mi tol- go mi
 e se te sola' amai tutto tutto mi tol- go tutto tutto mi
 mi tol- go e se te sola' amai e se te sola' amai tutto tutto mi

tutto mi tol- go e se te sola' amai tutto tutto tutto mi tol- go
 tol- go tutto tutto tutto tutto mi tolgo tutto mi tol- - - - go
 tol- go e se te sola' amai tutto tutto mi tol- go tutto mi tolgo
 tol - go mi tol - go
 tol - go mi tol - go

Salve Regina

Salve Regina

Salve Regina

Salve Regi- - - na Salve Regina Sal-ve

Salve Regina ma- - ter Mater

Misericordia Salve Sal- - - ve

Sal-ve Regina mater misericordia vita dulcedo et

Sal- - - - - ve ad te ad te Clamamus

Sal- - - - - ve ad te ad te clamamus

Spes nostra Sal- - - - - ve ad te ad te clamamus

ad te clamamus ad te ad te ad te ad te O Mater
 ad te clamamus O Regina ad te ad te O Mater ad te ad te O Regina
 ad te clamamus ad te ad te ad te ad te

ad te Exules filij E - - - - - va ad te ad te suspiramus
 ad te ad te Exules filij E - - - - - va ad te ad te suspiramus
 vita dulcedo ad te Exules filij E - - - - - va ad te ad te suspiramus

ad te suspiramus ad te ad te ad te ad te O Mater
 ad te suspiramus O Regina ad te ad te O Mater ad te ad te O Regina
 ad te suspiramus ad te ad te ad te ad te O vita dulcedo ad

Mater

le

Gementes & flentes in hac lacrimarum Valle

Gementes & flentes in hac lacrimarum Valle

le Gementes & flentes in hac lacry - - ma - - - - - rum Valle

Eja ergo advocata nostra illos tuos misericordes oculos ad nos ad nos ad nos conver-

et Je - - sum

-le ad nos ad nos converte ad nos ad nos ad nos converte

et Je - sum

et Je - sum

Benedictum fructum

Benedictum fructum Ventris tu - i nobis post hoc exilium os - ten -

Benedictum fructum Ventris tu - i nobis post hoc ex - ilium os - ten - de

- lum Ventris tu - i nobis post hoc ex - ilium os - ten - de post hoc exilium os - ten -

- de Benedictum fructum Ventris tu - i nobis post hoc exilium os - ten -

Benedictum fructum Ventris tu - i nobis post hoc ex - ilium os - ten - de post hoc ex -

- de os - ten - de os - ten - de os - ten - de

- de post hoc exilium ostende os - ten - de os - ten - de O Clemens O pi -

- ilium os - ten - de os - ten - de os - ten - de O Clemens O pi -

Dulcis Virgo

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on five staves. The top two staves are for the vocal part, and the bottom three staves are for the piano accompaniment. The lyrics are written below the vocal staves. The music is in G major and 3/4 time. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal melody is simple and lyrical, with some melisma in the second system.

Dulcis Dulcis Virgo O Ma - ri - a *O dulcis Virgo O dulcis dulcis virgo O Ma -*

a. O cle - mens O pi - - - - a

a O clemens O pi - - - - a O dulcis

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on five staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom three staves are for the piano accompaniment (Right Hand and Left Hand). The lyrics are written below the vocal staves. The music is in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto". The score includes a key signature change to D major (two sharps) in the final section. The lyrics are: "Ave Maria, O dulcis Virgo, O dulcis dulcis Virgo, O dulcis dulcis fructum Ventris tui nobis nobis os - - ten - - de O dulcis dulcis Virgo O dulcis dulcis Virgo O ma - - ri - - a fructum Ventris".

Handwritten musical score for "Ave Maria" in G major, featuring five staves. The notation includes vocal lines and a keyboard accompaniment. The lyrics are written below the staves.

Staff 1 (Soprano): Virgo O ma - ri - a O Dulcis Virgo O dulcis dulcis Virgo O ma -

Staff 2 (Alto): Virgo ma - ri - a O Dulcis

Staff 3 (Tenor): mi nobis nobis os - tende O Dulcis Virgo O dulcis dulcis Virgo O dulcis dulcis Virgo O ma -

Staff 4 (Bass): (Instrumental accompaniment)

Staff 5 (Piano): (Instrumental accompaniment)

Loud

ri - a O dulcis dulcis Virgo O dulcis dulcis Virgo O ma -
Virgo O dulcis dulcis Virgo O dulcis dulcis Virgo O ma -
ri - a fructum Ventris hui nobis nobis os - ten - de O ma -

Soft

ri - a Ma - ri - a Mari -
ri - a Ma - ri - a Mari -
ri - a Ma - ri - a Mari -
ri - a Ma - ri - a Mari -

Lontananza. Canzona a 4 Voci. Del Sig. Bononcini

Handwritten musical score for four voices, measures 1-10. The notation is in G major (one sharp) and common time (C). The lyrics are written below the staves. The tempo is marked 'Largo'.

Measures 1-10:

- Measure 1: *Mentre lunge ti stai da me dolce ben mio*
- Measure 2: *dolce ben mio dolce*
- Measure 3: *Largo*
- Measure 4: *O bel ritratto che di te*
- Measure 5: *di te serb' in*
- Measure 6: *Largo*
- Measure 7: *O bel ritratto*
- Measure 8: *che di te serb' in*
- Measure 9: *men-*
- Measure 10: *men-*

Handwritten musical score for four voices, measures 11-20. The notation is in G major (one sharp) and common time (C). The lyrics are written below the staves. The tempo is marked 'Largo'.

Measures 11-20:

- Measure 11: *dol - ce ben mio dolce ben mio*
- Measure 12: *O bel ritratto che di te*
- Measure 13: *O bel ritratto che di te*
- Measure 14: *che di*
- Measure 15: *re lunge ti stai da me dolce ben mio*
- Measure 16: *O bel ritratto*
- Measure 17: *Mentre lunge ti stai da me dolce ben mio*
- Measure 18: *O bel ritratto*
- Measure 19: *O bel ritratto*
- Measure 20: *O bel ritratto*

di te serb'io o bel ritratto che di te serb'io te serb'io o bel ri-
 te di te serb'io men- tre lunge ti, stai da me dolce ben
 che di te serb'io o bel ritratto o bel ritratto
 o bel ritratto o bel ritratto che di te serb'io serb'i-

Fingerings: 43, b3, 6, b3, 6, 8, b3, 6, b3, 6

ratto che di te di te serb'io mentre lunge ti stai da
 mi- o Dolce ben mi- o o bel ritratto che di te serb'i-
 o bel ri- ratto che di te serb'io serb'io o men- tre
 Men- tre lunge ti stai da me dolce ben

Fingerings: 43, 43, 6, b3, 43, 43, 6, 8, b3, 6, 7, 43

Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are written in Italian. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics for the first system are: "me dolce ben mi - o o bel ri - tratto che di te di te serbi -". The piano part includes fingerings such as 6, 43, 6, 43, 56, 43, 6, 43.

me dolce ben mi - o o bel ri - tratto che di te di te serbi -

O bel ritratto che di te di te serbi -

lunga ti stai da me dolce ben mi - o O bel ri -

mi - o o bel ri - tratto che di te serbi -

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "o o bel ritratto che di te di te serbio O bel ri - tratto O bel ritratto che di". The piano part includes fingerings such as 43, 56, 43, 56, 43, 43.

o o bel ritratto che di te di te serbio O bel ri - tratto O bel ritratto che di

O bel ritrat - to che di te serbio O bel ritratto che di

tratto che di te serbio serbio

O bel ri - tratto che di te serbio di

Handwritten musical score for the first system, featuring five staves. The lyrics are in Italian. The first staff has the lyrics "le serb'io", "quest'ogn'or", and "Se nol Sai Vaneggian". The second staff has "le serb'io", "quest'ogn'or", and "Se nol Sai Vaneggian". The third staff has "Quest'ogn'or Se nol Sai Vaneggian" and "do Vagheggio". The fourth staff has "le serb'io". The fifth staff has the numbers "43", "5 6", and "6 5 4 3".

le serb'io quest'ogn'or Se nol Sai Vaneggian

le serb'io quest'ogn'or Se nol Sai Vaneggian

Quest'ogn'or Se nol Sai Vaneggian - - - - do Vagheggio

le serb'io

43 5 6 6 5 4 3

Handwritten musical score for the second system, continuing the piece with five staves. The lyrics are in Italian. The first staff has "do Vagheggio", "Vagheggio", and "quest'ogn'or Se nol". The second staff has "do Vagheggio", "Vagheggio", "Vagheggio", and "Vagheggio". The third staff has "quest'ogn'or Se nol Sai Vaneggian" and "do Vagheggio Vaneggian". The fourth staff has "Quest'ogn'or Se nol Sai Vaneggian" and "do Vagheggio". The fifth staff has the number "43".

do Vagheggio Vagheggio quest'ogn'or Se nol

do Vagheggio Vagheggio Vagheggio Vagheggio

quest'ogn'or Se nol Sai Vaneggian - do Vagheggio Vaneggian

Quest'ogn'or Se nol Sai Vaneggian - - - - do Vagheggio

43

Sai Vaneggian - Do Vagheggio Va-gheggio Va -
 quest'ogn'or senol Sai Vaneggian - Do Vagheggio Va -
 Do Vaneg - gio Vagheggio
 6 6 4 3 quest'ogn'or senol Sai Vaneggian - Do Vagheg-gian - Do Va -

-neggio Vagheggio Vaneggio
 -neggio Vagheggio Va-neggio
 Vaneggio Vaneggio quest'ogn'or senol Sai Vaneggian -
 -neg - gio Vaneg - gio Vaneggio Vagheggio Vaneggio
 6 #3 6 #3 9 4 4 3 6

to - - - re for - - - se for - - - se cercando va -
 sea' il pitto - re for - - - se for - - - se cercando va -
 - tore' il pitto - re for - - - se for - - - se cercando va -
 sia' il pitto - re forse cercando vai forse cercando
 6 7 6 #3 4 5 3 9 6 6 4 5 3 2 4 6 6 7 6

- i cercando vai cercando vai
 - i cercando vai
 - i cercando vai cercando vai
 - i cercando vai
 - i cercando vai

moderato

Handwritten musical score for the first system. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked "moderato". The lyrics are written below the vocal staves.

L'i-magi-ne lei du ta tela ta tela il co-
L'i-magine lei lu ta tela ta tela il co-

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

re il fa - bro'a - mo -
re
il fa - bro'a - mo -
il penello lo tra-

re il pe- nello lo fra-
il fa- - - bro'a - - mo - - -
re
il fa- - - bro'a - - mo - - -

le il fabro'a - mo - re
re
l'immagine sei tu la tela la tela il
re l'immagine sei tu la tela la tela il

Handwritten musical score for a vocal and piano piece. The music is written on five staves. The first staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "fa - - bro a a Mo il pe - nello lo tra -". The second staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. The lyrics are: "re il fa - - bro 'a - - mo -". The third staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics are: "co - - re". The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics are: "re". The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics are: "re".

Handwritten musical score for a vocal and piano piece. The music is written on five staves. The first staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "re L'immagine Sei tu la tela la tela il". The second staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. The lyrics are: "le il fabro a - - mo -". The third staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics are: "re". The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics are: "li - magine Sei tu la tela la tela il co -". The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The lyrics are: "co -".

Handwritten musical score on a single page, featuring a system of staves with lyrics in Italian. The lyrics are: "re il fa - bro a - mo - re il penello lo tra - re il fa - bro a - mo - re". The notation includes various musical symbols such as notes, rests, and accidentals. The page is numbered "109" in the top right corner.

Handwritten musical score on a single page, featuring a system of staves with lyrics in Italian. The lyrics are: "re l'immagine lei tu li - m a g i n e lei tu le il fabro a - mo - re il penello lo tra le il". The notation includes various musical symbols such as notes, rests, and accidentals. The page is numbered "110" in the top right corner.

Handwritten musical score for the first system. It consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves.

l'immagine Sei tu la tela il core
- magine Sei tu
l'immagine Sei tu. la tela la tela il core il
labor a - mo

The piano part includes various chords and figures, with some numbers written below the notes, possibly indicating fingerings or chord progressions.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

il pennello lo tra - - - le il
fa - - bro' a - mo - - - re il pennello lo tra - - -
ra il pennello lo tra le il fa -
re

The piano part continues with similar chordal structures and includes some numbers below the notes.

Handwritten musical score on a single page, featuring a vocal line and a piano accompaniment. The music is written in a system with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro" and the time signature is 4/4. The lyrics are in Italian and describe a scene of a painter's studio.

fa - bro a - mo - re l'ima - gine Sei

bro 'a - - mo - - re il

l'ima gine Sei tu la tela la

The piano accompaniment consists of a right hand with a melody of eighth and sixteenth notes, and a left hand with a bass line of quarter and eighth notes. The score includes various musical notations such as notes, rests, and bar lines.

Continuation of the handwritten musical score from the previous page. The system continues with the same vocal line and piano accompaniment. The lyrics are in Italian and describe a scene of a painter's studio.

tu la te - la la tela il core il penello tra

ma gine Sei tu la tela il core il core il fa -

tela' il core

The piano accompaniment continues with a right hand melody and a left hand bass line. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical notation on the left margin of the right page, including notes and lyrics such as "a-mo", "fa", and "a-mo".

Empty musical staves on the left margin of the right page.



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